CANADIAN MOVING PICTURE DIGEST

ol. 21, No. 1 TORONTO 2, CANADA May 4th, 1929

Crowds storm Sam H. Harris Theatre at $2 admission

METRO-GOLDWYN-MAYER MAKES HISTORY!

In the annals of our industry it is M-G-M which has given "The Big Parades"–The "Ben Hurs"–"Broadway Melodys". History repeats! Now comes

MADAME X

with RUTH CHATTERTON
LEWIS STONE - RAYMOND HACKETT
From the play by Alexandre Bisson. Dialog by Willard Mack. Directed by Lionel Barrymore.

M-G-M

The **TALKIES** *of the* **INDUSTRY**

THE BEST OF TALKING FILMS!

"Of all the serious plays I have seen in the talking films, 'Madame X' is readily the best. There is nothing on a stage anywhere in New York, nor has there been in a year, which embraces more moving, more affecting, more genuinely stirring acting."

—*Quinn Martin, N. Y. World*

FOR THE BOX-OFFICE: For the box-office analysis, it is proper to advise at the outset that no promises will be over-flowery. Anything and everything that may be said on behalf of "Madame X" will be fulfilled to the letter. As a coiner of profits, it stands unassailable. The return in dollars will be as terrific as the wallop the picture itself carries. —*Kann, Film Daily*

Member of Motion Picture Producers and Distributors of America, Inc.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

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Hal Roach's First
ALL DIALOG COMEDY

"The Funniest Picture You Ever Played. Get Ready. Release is May 4th!"

STAN OLIVER

LAUREL *and* HARDY

in "UNACCUSTOMED AS WE ARE"

Now playing with $2 engagement of "The Broadway Melody" at Columbia, San Francisco.

"OUR GANG"—LAUREL—HARDY
CHARLIE CHASE—ALL STARS

HAL ROACH
ALL TALKING
Comedies One Each Week

M-G-M
The TALKIES of The Industry

you never—

You never saw in all your show experience such a box office rush as you will see when "Show Boat" comes to your town.

You never saw such amazed and delighted audiences as you will see when "Show Boat" comes to your town.

You never heard in all your life such thunderous applause as you will hear when "Show Boat" comes to your town.

You never dreamed such entertainment could be conceived as you will see when "Show Boat" comes to your town.

You never heard so many excitedly favorable comments as you will hear when your patrons have seen "Show Boat."

You never knew that so much cleverness could be screened as you will know it when "Show Boat" comes to your town.

You never knew there was so much money in the world as you will see when "Show Boat" comes to your town.

Universal's Talking and Singing Triumph!

SHOW BOAT

A HARRY POLLARD *Production*

EDNA FERBER'S tremendous novel combined with the stars and hits of FLORENZ ZIEGFELD'S stage production—Helen Morgan, Jules Bledsoe, Aunt Jemima and the Ziegfeld Plantation Singers—a brilliant Universal cast headed by Laura La Plante, Joseph Schildkraut, Otis Harlan, Emily Fitzroy, Jane La Verne.

Directed—Silent and Movietone—by Harry Pollard. Synchronized score by Joseph Cherniavsky.

Proudly Presented by CARL LAEMMLE

Administrators Sale of Real Estate

Under and by virtue of the powers vested in them as Administrators of the estate of John Anthony Hamer, late of the Town of Prescott in the County of Grenville, Merchant, deceased, the Capital Trust Corporation will offer for sale by public auction on Wednesday, the 22nd day of May, 1929, at the Town Hall in the Town of Meaford in the County of Grey at the hour of 12 o'clock, noon, (daylight saving time), the following lands and premises; "All that messuage or tenement situate, lying and being in the Town of Meaford, in the County of Grey known as "The Star Theatre" being composed of the South west part of lot number Nineteen (19) on the North side of Collingwood Street of Sixty-six (66') feet and on Sykes Street of Ninety-nine (99') feet including the whole of the buildings erected thereon and its appurtenances and the equipment contained therein."

This theatre is on the corner of Collingwood Street facing City Hall Park. It is a two-storey solid brick building 60 x 99 and is fully equipped for moving pictures. The second storey is divided into two dwellings which are now rented for Fifteen Dollars per month each.

Terms of Sale: Ten per cent on purchase money to be paid to the Administrators or their Solicitor at the time of sale and balance within thirty days without interest.

The property will be sold subject to a reserve bid.

For further particulars apply to the Capital Trust Corporation, Ottawa, Ontario, or to the undersigned Solicitor.

Dated at Prescott this 24th day of April, 1929.

P. K. HALPIN,
Prescott, Ont.
Solicitor for Administrators.

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RAY LEWIS
Editor and Managing Director

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"Where Do They Go?"

SOMEONE, perhaps someone somewhat facetious, or in a merry mood, or mentally disturbed, asked the question, "Where do the flies go in the winter-time?"

The question inspired a song; and also some answers, and I am therefore inspired to inquire, "Where do the patrons of The Tivoli and The Uptown Theatres go when these houses play one picture more than one week?

Recently we had the experience in Toronto of having The Uptown Theatre show "Close Harmony" for a two weeks' run, while The Tivoli was tied-up most profitably with its run on "Broadway Melody."

In a city like Toronto, with the number of first run houses playing straight pictures limited to two houses, it raises a query in my mind as to where the patrons of The Tivoli, who have seen "Broadway Melody," the patrons of The Uptown, who have seen "Close Harmony," can go for that particular week?

Let us consider this situation. The regular patrons of The Tivoli, during the run of "Broadway Melody" can go to The Uptown, but what happens when both The Uptown and Tivoli Theatres have runs?

Some may contend that this patronage distributes itself by patronizing the other houses which play vaudeville and pictures. Some may contend that this patronage finds its entertainment in patronizing legitimate theatres. While others may argue that this patronage saves its money for this week by staying at home with the Radio.

It would be interesting to compare the receipts at the other first run houses during the week that The Uptown and Tivoli were both tied up with runs; and note, all circumstances considered, whether these houses showed a noticeable increase of business, which might indicate that they got the Tivoli and Uptown business for the week of the double runs.

I have an idea that there are certain people who only patronize The Tivoli and The Uptown to see pictures; and that the other first runs get a different clientele.

And this brings me to the point of considering the new Famous Players Canadian Theatre which is to be erected on Yonge and Hayter Streets, adjoining the new Eaton department store. This house is to have a seating capacity of five thousand. With such a house commodious enough to take care of all the patronage it can attract, the fact that The Tivoli and The Uptown may both be tied up with runs, will not raise the question as to where the regular patronage can go.

I saw "Close Harmony" twice, I saw "Broadway Melody" three times; and then desirous of viewing another straight picture show, I found myself with no place to go; and this led me to conclude that there must be other patrons, paying patrons, who probably had the same desire to go and see a picture, but had no place to go.

Scribes are not supposed to be exhibitors, nor Showmen, and it may be that in questioning the policy of big Showmen, one is daring to "criticize the gods," but still, being only human, and being human, accursed with a mentality which expresses itself in speculative queries, I question the showmanship of tying up the only two first run houses in Toronto with runs during the same weeks.

Now that Pantages and Loew's are equipped for Sound, and with this added addition will be most likely to play the Big Pictures, patronage may not continue to restrict itself to one or two houses for the satisfying of its picture appetite.

The opening Sound show at Loew's this week, presenting a Metro-Goldwyn-Mayer feature, "The Duke Steps Out," with William Haines, Joan Crawford and Karl Dane, had an entertainment value which would surely attract any patronage accustomed to the grade of quality in pictures presented at The Tivoli and The Uptown.

It gave the house a great send-off for its Sound. Incidentally, but of importance, the surrounding show was "all wool and a yard wide."

Ray Lewis

RAY PRESENTS

RAY LEWIS

HERBERT WILCOX, who supervised the production of "Black Waters," World Wide's first all-talking feature, produced at Hollywood, under the direction of Marshall Neilan, has cabled the head office, New York City, that "Black Waters" has been very well received in England, in fact it is going over so big that it looks as if it will register an outstanding success.

B. Horsfall, Vancouver manager for World Wide, closed a deal with the United Theatres in Vancouver and Victoria, for World Wide product. The circuit comprises eleven theatres. S. B. Taube, Canadian General Manager of World Wide, closed some fine contracts on "Tommy Atkins," "Pawns of Passion," and "Honeymoon Abroad," in various theatres across the Dominion.

REPORTS from managers are as encouraging as criticisms from the press. This is a happy circumstance for our Industry, for it demonstrates that no producing and exhibiting unit, which has marketable product need worry about not "getting their innings," providing that organization has the vision to build up a marketable and salesmanship policy.

We have often heard it said, "You can't hide a light under a bushel," and this is not the first time I have found occasion to quarrel with this adage, or axiom. Not only can merit be kept unmarketable through poor salesmanship, but merit can also through such inferiority become degenerate, or diminished in its properties.

WORLD WIDE, fortunately, has a showman of "Jaydee" Williams' ability and enthusiasm to present it. "Jaydee" certainly sold Mr. John Maxwell, Mr. Earle Hammons, substantial showmen on the idea of World Wide. "Jaydee" sold Mr. N. L. Nathanson, and managed to inspire a showman of the quality of Alexander S. Aronson to come in on the deal.

Now, when a man in our Industry achieves the distinction of becoming foreign representative for Metro-Goldwyn-Mayer and holds that position for five years, it's a safe bet that M-G-M "know their showmen," and that Alexander Aronson "knows his onions," that is his picture business; and when "Jaydee" was looking for that "union in which there is strength," he spotted Mr. Aronson, and he, too, "knew his onions."

WHEN World Wide came along, everybody was eyebrows up; you know the dubious, questioning look. The proposition was out of the regular routine of doing business. It was pioneering, and in this day of set moves and established trademarks, with competition pretty well closed in; and keen, since quality is not a restricted commodity, the World Wide proposition with its program of imported pictures looked like a "long shot" in a race of "favorites."

Well, the "long shot" has run a good race. It has shown the "form" which makes a "favorite." "Nothing succeeds like success," and anybody's success is everybody's success in our Industry. World Wide will help the U. S. Industry in its foreign problems. It will establish international film trade; and although the Industry "over here" and "over there" may not yet see the good-will properties of an organization like World Wide, it will not be very long before representatives of our Industry will be happy to point to World Wide as a basis of argument to indicate reciprocal film trade relationships.

WITH such service the exhibitor is of course only indirectly concerned. His motivating impulse is to get good pictures. "When, how, where" does not disturb him. The picture is the only thing; and it's the picture he wants, the picture that his patrons will come to see.

I am glad that World Wide is a British undertaking. That exhibitors in the United States and Canada are voicing opinions that can only be inspired by box-office returns. One of the greatest problems of a British film industry will be solved when British pictures become box-office.

JULIUS H. BARNES, former head of the United States Grain Corporation, at the annual banquet of the Trust Companies of America, held at the Commodore Hotel recently, under the direction of the Trust Company Division of the American Bankers Association, said, "Mass Production Revolutionizes Economics."

Mr. Barnes states in the elucidation of his subject, that the new-born legions of investors, with their apparently limitless capacity for buying, is one of the miracles of this commercial age; and that this infinite market has not only created a brand-new economic philosophy, but has upset time-worn traditions much to the amazement of the whole world.

The principle of "Supply and Demand" has become obsolete, a "quality market" presents itself for consideration. Mr. Barnes powerfully

(Continued on Page 11)

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BELLE BENNETT

AND

A Superlative Cast

IN

"The Power of Silence"

On a woman's silence hangs a drama of mystery and a mother's devotion.

Week of April 21st
Loew's, Montreal

Week of May 13th
Shea's Hippodrome,
Toronto

Circumstantial Evidence

By BELLE BENNETT

"CIRCUMSTANTIAL evidence has sent many an innocent person to death, as so nearly happens in the case of Mamie Stone, the heroine of Tiffany-Stahl's thrilling drama, "The Power of Silence," coming to Shea's Hippodrome May 13th. In the characterization of Mamie Stone, called by many critics my greatest role, the accused woman even refuses to take the stand in her own defense. It is her lawyer's masterly plea which results in the verdict of not guilty and the tremendous scene in which the real murderer is revealed.

IN the Chester Gillette case, on which Theodore Dreiser founded his story, "An American Tragedy," Gillette is generally conceded to have been guilty although he went to his death stoutly affirming his innocence. He was proven to have set the scene for the apparently accidental drowning of his sweetheart, whose approaching motherhood seemed likely to queer his prospects of marrying a beautiful heiress.

Gillette contended that, while he did consider such a plan, the girl's fright at the expression of his face resulted in her upsetting the boat and that he tried his best to save her life. The bruises which helped convict him, he swore, were not from his blows but from a heavy camera which she was carrying and which fell on her as she toppled from the boat.

Scene from "The Power of Silence," starring Belle Bennett, and released by Tiffany Productions of Canada.

In the famous Molineaux case in New York, the circumstantial evidence was so damning that the first trial resulted in conviction, but a re-trial because of legal errors, with several important witnesses missing, resulted in an acquittal which was loudly denounced. The prosecution proved that Molineaux had procured poison similar to the fatal dose. His occupation as a chemist and his place of residence, above a chemical factory, would have made its preparation easy, and the writing on the package, although obviously disguised, somewhat resembled his. There was a strong motive of rivalry in love, also, but Molineaux maintained his innocence stoutly.

A CASE frequently used in denouncing convictions from circumstantial evidence is that of an English inn-keeper, who was hung early in the last century for the murder of one of his guests who had referred indiscreetly to a large sum of money on his person. This man's dying groans aroused two fellow guests, who discovered the inn-keeper standing beside the deathbed holding a candle in one hand and one of his kitchen knives, dripping with blood, in the other. The testimony of the witnesses and the condition of the body when found indicated the crime had taken place but a matter of minutes before their entry.

The inn-keeper insisted he, also, had been attracted by the groanings and had discovered and picked up the knife just as the other two burst into the room. And eighteen months after he was hung, his hostler confessed on his deathbed that he himself had committed the crime and had been surprised by the inn-keeper before he could rob the body. The hostler said he had escaped by hiding in a shadowy corner. Then a clergyman revealed that the inn-keeper, in his final confession, admitted he had gone to the guest's room intending to rob him and found him breathing his last.

DOUBTLESS the most famous crime of this sort in American annals is the historic Webster-Parkman case which kept Boston and Cambridge in a ferment for months. Dr. Webster was not arrested until a week after the crime, and then merely on suspicion. A janitor who, except for Webster, was the last person to see Dr. Parkman alive pursued his own independent investigation of Webster's chemical laboratory and the vault below, which eventually yielded portions of a body. The proportions of the corpse, after additional members had been found in other parts of the premises, were found to be those of a man the size and general build of Dr. Parkman, but until a dentist positively identified the jaws and teeth as those of Dr. Parkman the case against Webster seemed relatively weak. He continued his denials until shortly after his conviction.

IT IS notable that, with the modern methods of crime detection, inanimate objects can be made to yield the most damning evidence. Doubtless none of the innocent persons mentioned, with the exception possibly of Chester Gillette, would have been convicted had the crime occurred during the last decade. The guilt of Mamie Stone, in "The Power of Silence," is pre-supposed because she was found with the gun in her hand bending over the victim, who breathed his last just as employees of the hotel burst into the room."

New Sound Theatre, B.C.

PLANS have been prepared for a new theatre for motion pictures and Sound pictures, which will be erected at Rossland, B. C., by S. J. Hackney, owner of the old Star Theatre ,the cost of which will be $60,000. It will be two stories in height, and will be constructed on a concrete foundation of reinforced concrete and steel and stucco. The Star Theatre was destroyed by fire recently and the new building will replace it.

Looking Them Over

"The Duke Steps Out" and "The Letter"

WILLIAM HAINES
"The Duke Steps Out"

"THE DUKE Steps Out," Metro - Goldwyn - Mayer feature with William Haines and Joan Crawford. Loew's, Jules Bernstein, Manager.

It was the first week of "Sound," and both the picture and surrounding show presented a bill which was worth twice the price of admission.

"The Duke Steps Out" has been built for entertainment, and it has about it the qualities which are bound to please the young and the old.

"THE DUKE" is the son of a millionaire, who decides to "make good" on his own. He follows a professional boxing career, but when "Sue" appears on the scene, "Sue" being all that the fairest kind of a co-ed should be, "The Duke" decides that "Sue" was made for him, and he for her; and proceeds without hesitation, or delay to sell the idea to "Sue."

He registers at the Sierra University where "Sue" is a student; and proceeds to rush "Sue" to the altar literally.

NO CAVE-MAN was ever so forceful as "The Duke." "Sue" counted him out several times, but "The Duke" came up smiling; and when "Sue" was forced to deliver a kiss with all the natural thrills that one could put into ardent oscillation, under the alternative of remaining out all night in a car with "The Duke" at the wheel, "The Duke" became more convinced than ever that only "Sue" could deliver the goods in the game of marital love as "The Duke" felt it should be delivered.

IF CONSTANT dropping of water can wear away a stone, why should not love wear away all opposition to its influence, and inspire love? It does, at least it does in "The Duke Steps Out"; and everybody is happy, including the college professor, who got over his idea that boxers have brains about the size of a mouse, the father of "Sue" who was not too dignified to bet on "The Duke" when he fought for "the champ title" at "Frisco," and "Sue," well "Sue" fell into the arms of her millionaire boxer with an appreciation of the fact that a girl cannot pick up that kind of a husband every day.

AND NOW let's talk about the dearly-beloved "punch." The picture is that from beginning to end, but perhaps what gave us the greatest thrill were the Radio scenes, which not only recorded the big fight vocally, but televisioned the rounds from "Frisco" to the Sierra University.

THIS stuff is the stuff which is worth its weight in gold. Talking about thrills "The Duke's" love-making, you know "grab 'em, and make 'em feel your presence," was great, and should prove a thriller to anyone who is not in need of "monkey glands." William Haines as "The Duke" had a real part, and made the most of it. He is the nicest kind of a "fresh kid" we know.

Joan Crawford made an attractive co-ed; and we felt like encouraging "The Duke" to get her.

KARL DANE as Haines' trainer was most amusing. Dane is certainly an artist in his peculiar range; and his very appearance makes one sit up expectantly, ready for a laugh, which Dane furnishes. Tenen Holtz, as "The Duke's" manager did a clever bit of work.

JAMES CRUZE'S direction comes in for superlative praise. Here is a picture that exhibitors will acknowledge is "worth the price of admission," and their patrons will back them up in this statement by coming to see "The Duke Steps Out" a few times.

"THE LETTER," with Jeanne Eagles, of "Rain" fame, Paramount, Uptown, Manager Nelson Shea.

"The Letter" came to Toronto as a drama last season. It had qualities about it which were stamped with Somerset Maugham's dramatic literary ability, but it is essentially melodramatic, and perhaps void of Maugham's usual social subtleties which he always introduces into his plays.

IT FURNISHES a strong and interesting plot for a picture, in fact I think it has better picture than stage material. It is a story with a tropical background. A married woman shoots and kills an indifferent lover, a white man who has forsaken her for the favours of a Chinese woman.

THE FRIEND of the husband, a lawyer, knows that she is guilty, but brings about her acquittal. The defense is self-defence. As the plot develops the husband discovers that his wife killed her lover, but when she pleads to remain with him, he agrees to a compromise in order that she may remain where the murder has been committed; and that this fact may be her Gethsemane. The wife agrees to remain on these terms, but informs her husband that although she killed her lover, she still loves him (the lover), and will always love him.

IT IS STRONG "meat" to digest, and Jeanne Eagles, who is "the woman" gets a splendid opportunity for a part particularly suited to her ability.

The dialogue adds power to the dramatic values of the screen story bringing the picture to a most dramatic close.

THE DIRECTION by De Limer is very good. Lady Tsen Mei as the Chinese woman, who gets ten thousand for her white lover's death, as "hush money" is excellent.

Ray Presents

(Continued from Page 6)

expresses the idea of changed values by citing, "There is a change of outlook in the economic field, a shifting of values from "brick and stone and machinery" to the "intangible power of the intellect."

AND THIS economic philosophizing applies to our Industry, to the introduction of Sound pictures, which has created a market of infinite proportions, also upsetting most of the traditions of our Moving Picture Industry. Mr. Barnes contends that mass production has brought into being a widespread buying public, a public which involves "a supermarket of buyers whose earnings and spending power knows no limit."

"For the first time in the world's history," states Mr. Barnes, "we have in America a market of hundreds of thousands of buyers who never hesitate to satisfy a preference because of the traditional consideration of price alone. This has created a phenomenon just developing which may be described as a "quality market."

IN M-G-M's "The Duke Steps Out," there is the finest bit of advertising which Radio could receive. I am referring to the scenes which show the Sierra University students gathered around a Radio which gives you the whole championship fight as it is being boxed at San Francisco, with "The Duke" as the hero.

Some of the most interesting flashes are the "television flashes" which reveal what Radio will in the near future present. A Talking-Motion picture of what is taking place in World Events, radioed and projected, from any part of the world in which that event is being staged.

"The Duke Steps Out" reveals this glimpse into Radio's future. It helps to make the picture a thriller, but it is also pregnant with prophetic vision.

IT IS interesting to note that earnings for Famous Players show 100 per cent. increase during March, 1929, as compared with March, 1928. February shows 80 per cent. increase over the corresponding month last year.

At present Famous has twenty theatres equipped to present Sound, but it is expected that at the expiration of this year there will be seventy-five of this company's theatres so equipped.

Operating expenses do not necessarily increase with an increase in business; and therefore the introduction of "Sound" must be in the nature of a veritable "gold mine," for according to a statement by Famous Players Canadian, the business of this company has increased in some of its theatres from fifty to three hundred per cent.

Pantages and Loew's introduced their first presentation of Sound this week to S. R. O. business.

THE English producers seem to be satisfied with the talking pictures they have made in the United States. Word comes from London that Herbert Wilcox, producer of "Black Waters," is to return in about two weeks and make another talking picture here which will be directed by Marshall Neilan.

Wilcox seems to be determined to obtain considerable experience in American dialogue productions before opening his own sound studios for British & Dominions Films in England.

ALL of the principals of the "Kitty" company, who have been in New York making the dialogue sequences and talking prologue for the picture, sailed for London last week. It is quite probable that Victor Saville, the director, will return shortly to make an all-talking picture here.

A "Sound" Investment

GENNETT MUSICAL AND EFFECT RECORDS.

Twenty special recordings of sound effects such as airplanes, machine guns, motorcycles, passenger and freight trains, gongs, cuckoos, snores, anvils, laughing and so on.

Sixty special recordings of incidental music such as agitatos, hurries, mysteriosos, Indian war dances, Chinese music, jigues, frolics, deep plots and so on.

Just what you need. Send for complete list.

KNOX WALL SAFES.

A new line to offer you that every Theatre requires. A series of safes to be built into the wall with combination locking door for the safe keeping of all sorts of valuables. Very sturdy, roomy and burglar proof.

Send for prices on various sizes. They are not expensive and are cheap insurance against theft or hold-ups.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Show Business

A MOTION picture machine of the "talkie" type will be installed by the Manitoba government in the censor board headquarters in the Parliament Buildings as soon as a price suitable to the government can be agreed on. When first introduced the machines were priced at $24,000, the government states, but now can be obtained for $9,000 or $10,000.

The town of Brockville lost three appeals in judgments handed down at Osgoode Hall, recently, by the second divisional court.

The appeals were taken from the judgment of Justice Logie, who found that J. M. Dobbie and F. I. Ritchie, to whom the municipality had leased the New Theatre for 25 years, had not transferred lease of exclusive management of the theatre to Paramount Theatres.

The appeal court upholds that judgment and states that what was done did not confer exclusive occupation of the theatre to Paramount Pictures and was therefore not an assignment of the lease.

Prospect of a new London, Ont., theatre, playing vaudeville exclusively, is said to be fairly bright, according to reports. Representatives of a Western theatrical circuit, with headquarters in Chicago, are understood to have made a careful survey of building sites available in the four-block development zone now being exploited in connection with the proposed new C. N. R. Station. In connection with reported plans for the new theatre it was said that there would be a main entrance on Wellington Street, with stores on King Street, and the auditorium of the theatre extended as far as possible into the centre of the block west of Wellington Street and north of King Street.

The Auditorium Theatre, the biggest playhouse and vaudeville house in the ancient Capital, will be taken over by the Famous Players Corporation of Canada. The deal was completed this afternoon, but certain details in the transaction will be given out to-morrow.

Prompt action on the part of Manager Harvey Williams and attendants probably averted a serious situation at the Beach Theatre, Toronto, a Famous Players house, when fire broke out in the theatre during a performance whic hwas being attended by approximately 1,000 persons. The ushers jumped to their emergency posts, all exit doors were thrown open and the orchestra played its pre-arranged emergency selection while the people proceeded from the building in orderly fashion. There were no casualties and the flames were quickly extinguished.

A $60,000 motion picture house, "The Roxy," is to be erected in East Kildonan, suburb of Winnipeg.

It is being erected by the Allied Theatre Corporation, which will thereby add a fifth house to their Winnipeg chain.

The location is on Henderson Highway, opposite a park, and is located on a portion of five lots purchased by the company. The size of the theatre is to be 60 feet by 120 feet. It will be built of brick and concrete material, thoroughly fire-proof, and will seat 1,030 persons with a stage in the centre of the back of the house. It will be wired for sound pictures. It will be opened in the autumn. Quite a number of the residents in the neighborhood have become shareholders.

THE company's president is Charles Miles, and Edward Spice is the vice-president of the organization. The Allied Theatre houses are the Palace, the Rose, the Plaza and the Garden, all of which houses are being wired for sound pictures.

COMMISSION of $1,750 is claimed from Nathan Ritshtein by Financial Agencies, Limited, in an action being tried before Mr. Justice Adamson in Court of King's Bench, Winnipeg.

The statement of claim sets forth that in June, 1928, the defendant advised the plaintiff that he had certain funds for investment, and asked the company to try and arrange some business deal.

SHORTLY afterwards, the plaintiff alleges, a partnership was arranged between Ritshtein and Jacob Sitzow, of Melville, Sask., with a combined capital for the operation of moving picture houses at Yorkton and Melville, in Saskatchewan.

The defendant denies that the plaintiff had anything to do with bringing about the deal.

The Princess Theatre, Montreal, Quebec, one of the few remaining legitimate houses in Canada, is being wired and will shortly become the Montreal home of United Artists productions, with other occasional special films. The theatre was recently acquired by Confederation Amusements.

For the special presentation of "The Iron Mask" at the Garrick Theatre, a wired independent house of Winnipeg, Manitoba, Manager D. E. L. Fisher employed an air pilot to drop 400 passes over different sections of the city on the first two days of the engagement as a thrilling stunt.

After paying $250 voluntarily to the parent or guardian of each of 79 children who lost their lives in the Laurier Palace Theatre disaster two years ago, the City of Montreal announced that arrangements had been made for a life pension for each of a number of children who had been permanently crippled in the fire.

The Regina Theatre, Regina, Sask., which was damaged to the extent of $50,000 by fire last winter, is being rebuilt. The theatre is controlled by Famous Players Canadian Corp. The Regina was originally built 10 years ago.

"In Old Arizona" was the first sound feature presentation at the Regina Theatre, Winnipeg, during the week of April 22, this being the first suburban house in the Manitoba Capital to be wired.

Five British Films Play Paris One Week

"THE DEVIL'S MAZE," the Gaumont British film of G. R. Malloch's play, "Mostly Fools," with which Gareth Gundry, long associated with the Gaumont Studio, makes his bow as a director, has the unique experience of having been shown in Paris before it has been seen in London. A trade audience of nearly two thousand saw it at the Max Linder Cinema last Wednesday and pronounced it very good.

The film critic of the French paper "Comoedia," whose opinions are highly regarded, writes:

"'THE DEVIL'S MAZE' is an excellent production. The subject misses no point of interest, and this is largely due to the direction of Gareth Gundry. It is a picture which ranks among the best films. The beginning of the film is particularly well treated and the realistic composition of the witch's cave recalls the grim atmosphere of Jean Epstein's 'La Chute de la Maison Usher.' One must mention the wonderful exteriors and the exceedingly well composed hunting scenes (typically English) as well as the sumptuous aristocratic interiors and the 'smart' assemblies. The film is well acted by Renee Clama and above all, Hayford Hobbs, but all the other players are also good."

DURING last week, four other Gaumont British films were also shown to trade audiences in Paris and were all well received. The first was "Mademoiselle From Armentieres" which has been released from the ban placed on war films in France — largely because Estelle Brody has been accepted as typically French in her characterization — and is to be given an officially attended performance at the Theatre des Champs-Elysees.

"ROUND AFRICA WITH COBHAM," another of those shown, is to have a special season at the Marivaux. The other two films shown during the week were "Smashing Through" and "Mademoiselle Parley-Voo."

All the films mentioned have been sold for France where they are being presented by A. Graham Maingeot.

Looking For Leading Lady

HAL ROACH is looking for a pretty girl with a good voice to play featured roles in his two-reel comedy productions.

He has no preference as to coloring. She may be blonde or brunette. But she must be pleasing to the ear as well as to the eye.

With the cancellation of the contract of Jean Harlow, who returned to her Chicago home and private life because of her parents' objections to her comedy career, the Roach studio is without a leading woman to play opposite its comedy stars.

HERE'S a chance for some lucky girl. Mr. Roach does not require any previous stage or screen experience for his featured player. But she must be able to please the "mikes" as well as the eyes of all beholders.

GEORGE WEEKS, of Canadian Famous-Lasky fame, "good big George" as we affectionately called him, has in association with Mr. O. E. Goebel, struck a winner in "The Rainbow Man," which had its premiere at the Selwyn Theatre. Eddie Dowling, the new star, has made "a hit, a hit, a palpable hit."

Casting For Talking Pictures Difficult

CASTING for a talking picture involves about five times the time and effort previously required for silent films, according to Fred Beers, casting director of the M-G-M studios.

"With silent pictures we only had to worry about whether a person photographed well and showed signs of acting ability," remarked Beers. "Now we find many good actors who can talk but do not photograph well. Other players photograph well but have voices that cause all kinds of trouble.

"WE are confronted with an entirely new set of requirements. So are the actors. Many actors rated top-notch on the stage seem to lose something of their appeal when they go before the sound cameras. On the other hand some who have never appeared on the stage, like Norma Shearer, give promise of being the best of the new crop of actors."

AS an example of the effort and expense required in casting a dialogue film Mr. Beers cited Ben Hecht's "The Green Ghost," which Lionel Barrymore is now directing.

"There are fifteen male roles in this film," he said. "My job was to find fifteen British actors whose voices could be definitely differentiated. The dialogue is fast and we had to be sure the audience would always know who was speaking. Two evenings we spent from 7 to midnight just making tests. Incidentally, the cost of making a screen test has quadrupled since the talking films."

United Press Picks World's Ten Leading News Personalties

KARL BICKEL, head of the United Press Association, provides Pathe Sound News with an ingenious and interesting subject in its current issue (No. 19) when in a talking interview he selects the ten greatest news personalities in the world. The selection, even though backed by the knowledge and authority of the president of one of the world's greatest news gathering organizations, should invite country-wide comment and controversy.

MR. BICKEL names the following world notables in order as the greatest subjects of news interest: President Herbert Hoover, Calvin Coolidge, Henry Ford, Thomas Edison, Colonel Charles Lindbergh, Benito Mussolini, Charlie Chaplin, General Von Hindenburg and the Prince of Wales and King George bracketed together.

AS NEXT in order of interest or runners-up, he picks General Pershing, Premier Poincaire and Georges Clemenceau, of France, and Stalin, of Russia. He mentions no women in his selected list of the ten greatest, diplomatically explaining that while there are many notable women in the world, there are none who supersede the list of men he gives in commanding world interest.

THE IDEA of having Bickel name this list was conceived by Terry Ramsaye and Ray Hall, editors of Pathe Sound News, and should result in all kinds of high-powered and interesting publicity for Pathe and its talking news reel.

Round About the Studios

Joan Crawford, of "Our Dancing Daughters" fame, and Metro-Goldwyn-Mayer's co-star of "The Duke Steps Out," Loew's, this week.

Norma Shearer poses as a choir singer. She plays a much different role in "The Trial of Mary Dugan," a Metro-Goldwyn-Mayer feature.

LORNA DUVEEN, English actress, who has been in Hollywood for several years appearing in "The Knockout" opposite Milton Sills, "The Making of O'Malley" etc., has returned to England and is working with British International Pictures, whose product is brought to America by World Wide Pictures.

Looks as though Charles King is going to be the new screen idol of the navy. "The Broadway Melody" hero, a former transport sailor, last week received the following wire from his ex-captain:

"Congratulations on your success. The Navy is behind you, sailor!"

During the World War the Metro-Goldwyn-Mayer singing star made five trips across the ocean.

Kathryn Crawford, one of Universal's latest junior stars, is to get a chance at stardom in one of Universal's outstanding pictures for next year. It is "The Climax," from the famous stage success by Edward Locke. The story is built around the dramatic adventures of a young opera singer and Miss Crawford will play that role.

Jean Hersholt also will be in the cast. Both Miss Crawford and Hersholt are now appearing in another Universal feature, "You Can't Buy Love," under the direction of A. B. Heath, with Charlie Chase and Edwin Martindale in the cast.

It seems that E. A. Dupont's first talking picture for British International is to be an original story by the director called "Atlantic." Dupont is making a great secret of what it is all about, but is almost certain that before World Wide Pictures releases it in Amercia, it will have a new title. He is said to be looking for an American star to play the lead.

Lloyd Hamilton is one of the busiest of the short comedy stars who have made the grade in the talking pictures. His first all-talking comedy, "His Big Minute," has been completed and is ready for showing, and now he is already at work on a second which will be called "Don't Be Nervous."

Wesley Ruggles has signed a contract with William Le Baron calling for his direction of Betty Compson's first Radio Picture, "The Viennese Charmer," a romantic tale of a prince among the flappers of Greenwich Village, from the Young's Magazine story by Coreny Wonderly. The Village in all its hectic and romantic phases is to be thoroughly covered in a veritable epic of that famous section with its speakeasies, three-step-down joints, long-haired artists, short-haired flappers, slummers, novelists, rebels, and mysteries revealed in kaleidoscopic adventure. The picture will, of course, be done in dialogue. Miss Compson was chosen by Mr. Le Baron to star in it because of her success with dialogue in "The Barker," recent Broadway film hit.

Mr. Ruggles is the first director to be definitely announced by Mr. Le Baron. His reputation has been achieved with such pictures as "Beware of Widows," "Silk Stockings," "The Escape," "Roadhouse" and others of like calibre.

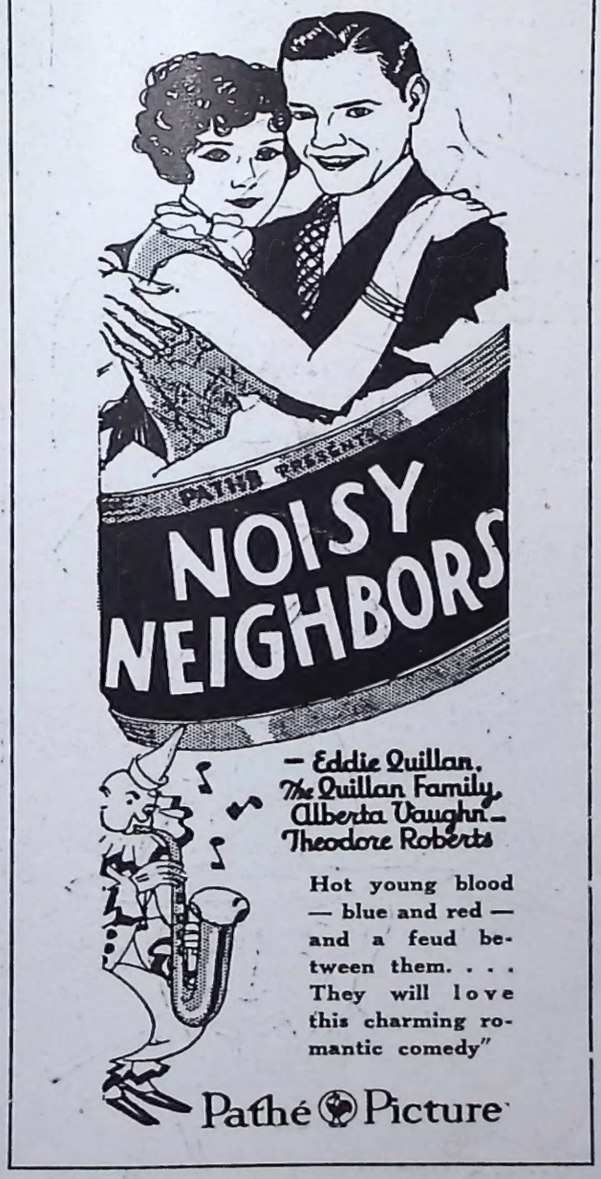
MONTY BANKS, who went to Europe more than a year ago to star in pictures there, is now directing for British International Pictures. Before he started directing the American comedian appeared in "A Honeymoon Abroad" and "Week-End Wives," which have been imported to America by World Wide Pictures.

One of the pictures in which Glenn Tryon will star next year for Universal is to be entitled "Down Went McGinty." This is an original story by Paul Sydney which was especially written as a singing and dancing picture along the lines of Tryon's role in "Broadway."

There is some talk of Emil Jannings making a picture in London for British International, whose product is released in America by World Wide Pictures. This cannot be confirmed and is as vague as the report that Camilla Horn, who sails for Germany this week, is also to make a picture in London.

A scene from "Pawns of Passion," a World Wide feature production starring Olga Chekova.

Pathe Features Are Setting the Pace Others Are Trying to Follow. Here Are Two More Winners - - - - -



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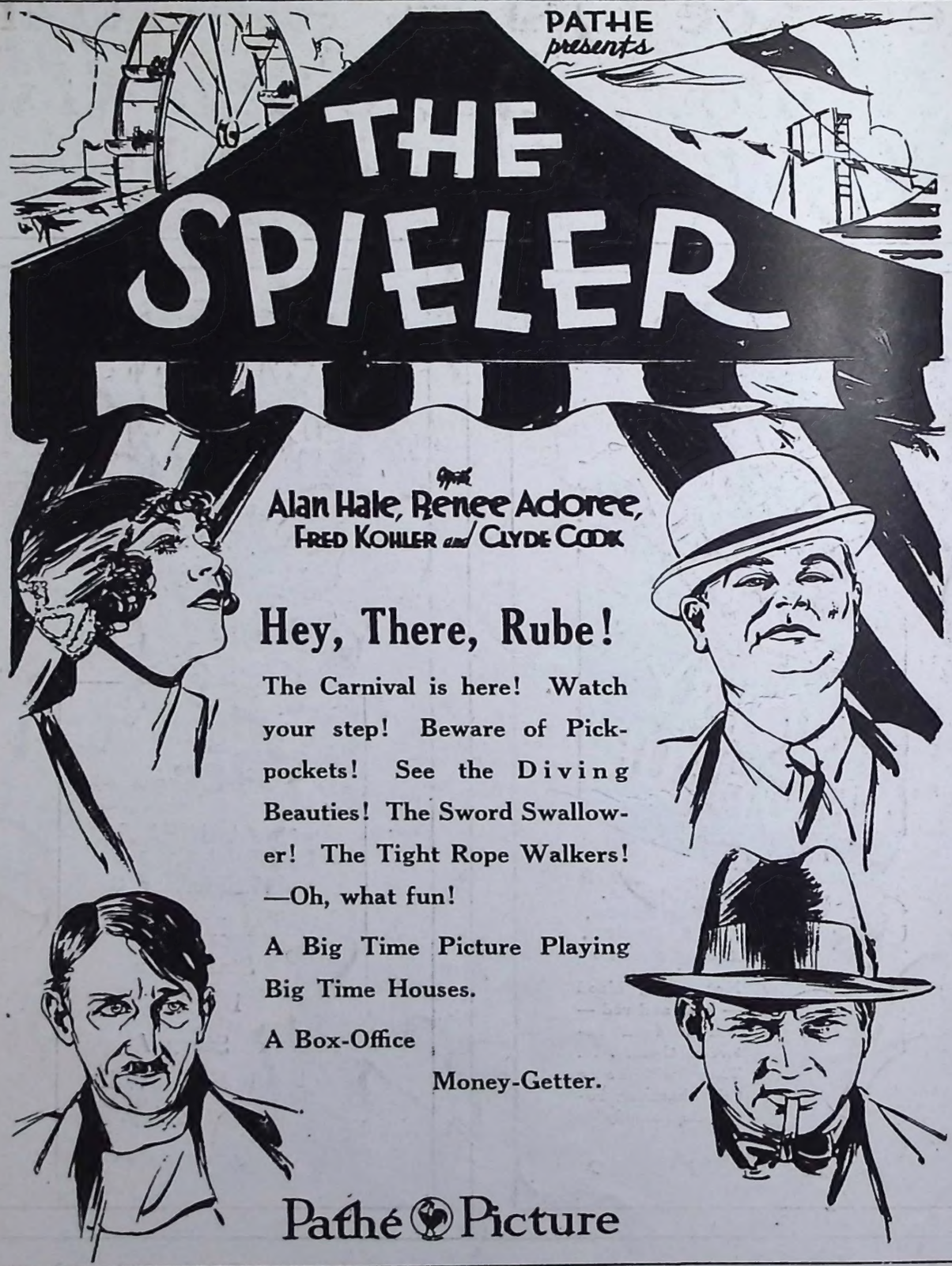

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